



Music at Convocation Hall

Music at Convocation Hall II

Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, cello
Roger Admiral, piano
Ken Read, bass trombone
Brian Jones, percussion
Angela Schroeder, conductor

Friday, April 18, 2008

7:15 pm *Pre-Concert Introduction*

by the **Composers**

Main floor, Convocation Hall

8:00 pm *Concert*



Convocation Arts Building
Hall **University of Alberta**



UNIVERSITY OF
ALBERTA

Program

Preludes, Book II (2000, revised 2003)

Howard Bashaw
(b. 1957)

- I. *Kaleidoscope Reemerging*
- II. *... and again*
- III. *Toccatella 1: Contraverse*
- IV. *Contrapunctus 1: Counter-Angst in Measures
Trebled*
- V. *Toccatella 2: A Post-1900 Phase*
- VI. *Contrapunctus 2: 4:3 Phase with Mirror Inversion
Canon*
- VII. *Behind a Quiet (in memory, Ernesto Lejano)*
- VIII. *Interlude: Between Quiets*
- IX. *Behind Another Quiet—To The Edge (in memory,
Marek Jablonski)*

Roger Admiral, piano

die Frist ist abgelaufen (2008)*

Andriy Talpash
(b. 1974)

- I. *die Erinnerung*
- II. *die Frist*
- III. *der Lauf*

Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano
Brian Jones, percussion

Music for Trombone and Piano (1998)

Howard Bashaw

- Fragments and Episodes I*
Tapestry: Scales
Fragments and Episodes II
Yet Again ...
Fragments and Episodes III
Skitter
Fragments and Episodes IV

Ken Read, bass trombone
Roger Admiral, piano

Intermission

Hosu (1986; rev.1989)

Howard Bashaw

The Mountain; The Lake; The Waterfall

Roger Admiral, piano

ghosts (2008)*

Mark Hannesson

(b. 1968)

Guillaume Tardif, violin

Tanya Prochazka, violoncello

Mark Hannesson, live electronics

Seven St. Maur Poems (2007-2008)*

Howard Bashaw

I. Missing leaves (from *autumn*)

II. Ripple (from *waterfront amour*)

III. Print 4 (from *snapshot amour*)

IV. Leaves (from *prairie lament*)

V. Interlude

VI. Goodbye (from *prairie lament*)

VII. Stagnant pool (from *spring*)

VIII. Stop (from *interlude iii*)

Kathleen Corcoran, soprano

Guillaume Tardif, violin

Tanya Prochazka, violoncello

Roger Admiral, piano

Brian Jones, percussion

Angela Schroeder, conductor

*First performance

Program Notes

Preludes, Book II

Following in the footsteps of my first book, this second book contains piano preludes that, again, are both technically demanding and stylistically diverse – to the point that conventional definition of “prelude” might well be brought into questions. While each prelude in this second book can stand as an independent work, they were, nevertheless, composed as a unified, specifically order, collection. Of note here are the last three: a set within the set containing linked preludes dedicated to the memory of Ernesto Lejano and Marek Jablonski.

Preludes, Book II was commissioned through the CBC Radio Music Department, with the premiere given by Haley Simons.

***die Frist ist abgelaufen* (2008)**

- I. die Erinnerung
- II. die Frist
- III. der Lauf

die Frist ist abgelaufen is loosely translated as ‘the time is up’. This composition was inspired by a ‘German’ dream I had one night after reading critical analyses of Swiss/German writer Friedrich Dürrenmatt's stage plays. While I make no attempt to link this piece to Dürrenmatt's 1977 *Die Frist* (The Waiting Period), the play stimulated a way of thinking about time.

Time, in its many conceptions, has been the focus of several of my compositions. Each movement in *die Frist ist abgelaufen* approaches the notion of ‘time being up’ somewhat differently. *Die Erinnerung* -- the remembrance of something -- speaks to the issue of memory as enduring time and asks if memory allows for ‘time to be up.’ Deadlines and waiting - *die Frist* - are characterized by freneticism and insecurity, an impatience for ‘time to be up’. *Der Lauf*, a current, drift, or motion, presents the passage of time as a slowly evolving static field - a seeming endlessness - whose constituent elements are active rhythmic patterns.

–Andriy Talpash (2008)

Music for Trombone and Piano

An homage to John Cage, the aleatoric *Fragments and Episodes* can be performed in different ways. It provides opportunity for the musicians to create sporadic, impromptu dialogues, which, in turn, have potential for suggesting a range of conversational effects (agreement, disagreement, indifference, surprise, defiance, interruption, dismissal, etc.). The interaction between the two musicians is thus as much psychological as it is musical.

Based on just one unifying motive (the ascending scale), the trombone and piano parts are not strictly coordinated in the movement *Tapestry: Scales*; the two voices combine casually to produce a calm, floating texture exhibiting continuous variation. Notated in the usual way, the lamenting *Yet Again* features the trombone's capacity for quiet, lyrical expression. Although never quite seeming to agree on one tempo, the trombone and piano parts in *Skitter* unfold similarly as motivic cells or phrases, repeated and expanded.

Music for Trombone and Piano was commissioned through The Canada Council for the Arts by trombonists Ken Read and Andrew Clayden, and pianist Corey Hamm.

Hosu

Should this senseless raging and storming upon the piano, where not one idea can be intelligently expressed in a half-hour, this abhorrent and rude treatment of a grand concert piano, combined with frightful misuse of both pedals, which puts the hearer into agonies of horror and spasms of terror, ever be devoid of feeling and reason? This is to be called music! Music of the future! The beauty of the future style! Truly, for this style of music, the ears must be differently constructed, the feelings must be differently constituted, and a different nervous system must be created!

-- Friedrich Wieck (1785-1873), *Piano and Song* (English translation by Mary P. Nichols, 1875)

With passionate reactions of this sort to music and performance, one can only wonder what Friedrich Wieck (piano pedagogue and father of Clara Schumann) might have been inspired to say had he heard a performance of *Hosu*. Indeed, one can only wonder. One might conclude, however, that *Hosu* – especially in its ‘raging and storming’ sections – would be a shoo-in for representing Wieck’s ‘music of the future’; and, by extension, that *Hosu* would then be music for the contemporary performer, audience, and nervous system. As for influences, the stormy, virtuosic first movement might bring Franz Liszt to mind; the layered, atmospheric second movement, Claude Debussy; and the toccata-like third movement, both J.S. Bach and György Ligeti. First performed by Barbara Pritchard, *Hosu* has emerged as the cornerstone of my repertoire.

g h o s t s for violin, cello and live electronics

Just like the spirit type of ghosts, the piece "g h o s t s" exists in 2 planes, in this case, the heard and the unheard. "g h o s t s" is a piece for violin and cello in which the sound of the instruments is altered by the electronics processing. This processing makes the instruments sound less real and more unnatural. At the same time another layer is present in the piece, the unheard. While listening to the piece the audience is being exposed to infrasonic waves. These are sound waves that are too low to be heard as sound by humans. The body can feel these waves, but not hear them. It is thought that infrasound is responsible for the feelings of fear, dread and sorrow that are often attributed to ghost sightings.--

Seven St. Maur Poems are from a *well-tempered tellurion* (inkling press, copyright 2004), a book of original Canadian tanka by the Edmonton-based poet Gerald St. Maur. Poems used with the kind permission of the author.

Missing leaves

The leaves that rested
lightly on the patio,
taken by the wind
and swept into the corners
of my memories and dreams

Ripple

More often alone,
Hoping the water's ripples
will mask my true face;
but how long can my make-up
conceal the ravages of love?

Print 4

You promised to come,
but all I get is paper,
perfumed excuses;
even your framed photograph
is less and less convincing

Leaves

You have made this fall
a walk among the remains
of red maple leaves,
the palms of open hands stained
by the many severed wrists

Goodbye

I kissed you goodbye
so often I did not see
the very last time
when your eyes looked straight at me,
through me, and so far beyond

Stagnant pool

Beneath a clear pool,
garlanded with pink and white
clusters of petals
a curious man peering up
from Alice's wonderland

Stop

If no stop to time
I fear it will outrun me,
leaving me to rot;
but if no stop, then no start!
Let it try and catch me now...

Kathleen Corcoran has performed as a soloist with the Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, Pro Coro Canada and Alberta Baroque Ensemble. Recent performances in the United Kingdom include guest appearances in Brighton and at the Arundel Festival. She studied with Harold Wiens at the University of Alberta and has participated in masterclasses with Richard Miller, Elly Ameling, John Wusztman, Vera Rosza, Edith Wiens and Gerald Moore.

Kathleen has been guest clinician and adjudicator throughout Western Canada and Hong Kong. She currently is the Director of Music and heads the Vocal Division at the University of Alberta, Augustana Campus.

Highlights of upcoming performances include recitals in Amsterdam, Vancouver, Boston and Kyoto.

In addition to an extensive history of chamber music and recital performances that include CBC broadcasts and collaborations with leading artists such as Malcolm Bilson, George Crumb and Bobby McFerrin, Canadian violinist **Guillaume Tardif** has appeared as guest soloist with orchestras in Canada, United States, Hungary, Brazil and Peru. Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music where he studied violin with Oleh Krysa, Guillaume Tardif previously obtained a First Prize in Violin with Great Distinction from the Conservatoire de Musique du Québec as a student of Jean Angers, and earned different awards at the Canadian Music Competition.

As soloist and concertmaster, Dr. Tardif has performed with many orchestras including the Lima Philharmonic, the Pairiba Symphony (Brazil), the Eastman Virtuosi, the Eastman String Ensemble (which he co-founded), the New Eastman Symphony, the Remenyi Chamber Orchestra (Hungary), the Amadeus Ensemble and the Brandon Chamber Players, in venues such as the Eastman Theatre, Alice Tully Hall, the Glenn Gould Studio, the Grand Theatre de Quebec, and the Hungarian National Academy of Sciences in Budapest.

Dr. Tardif is author of many arrangements for solo violin, including Tartini's *Il trillo del diavolo*, a set of variations entitled *La commedia dell'arte*, and cadenzas for works by Mozart and Paganini. Recent recordings include *Virtuoso Encores* with pianist Judy Kehler Siebert and *From the Library of Joseph Szigeti*.

Originally from Australia, **Tanya Prochazka** pursued her cello studies at the Conservatoire in Paris with Andre Navarra and at Indiana University with Janos Starker. Her solo and chamber music careers have taken her to all the corners of the globe.

Tanya has recorded CDs with artists Stéphane Lemelin (French Cello and Piano Music, *American Cello Masterpieces*), Janet Scott Hoyt (*The Passionate Englishman*), Milton Schlosser (*Grieg Sonata, Bohemian Woods*), the University of Alberta's Madrigal Singers (Tavener's *Svyati*) and Jacques Després of *The New Goldberg Variations*. Most recently released is her performance of Dvorák's *Cello Concerto* with the University of Alberta Symphony Orchestra.

Roger Admiral coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey. Roger is co-artistic director of Edmonton's Plexoos Ensemble.

Ken Read, trombonist, has performed with the Royal Regiment of Canada Band, the Toronto Symphony Orchestra, the Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, the Edmonton Symphony Orchestra, the Tommy Banks Orchestra and the Citadel Orchestra.

Also active as a soloist and chamber musician, Ken has performed frequently on all the major Edmonton stages as a soloist, improviser, and chamber musician, including the Winspear Centre, and the Yardbird Suite.

Ken has premiered and recorded numerous scores written for him and his ensembles. Roger Deegan, John McPherson, George Andrix, Gordon Nicholson, Carl Derfler, Howard Bashaw, Thom Golub and Dave Wall, among others, have written new works for him and his groups, and he has recorded frequently for CBC and other companies, including Arktos Recordings Limited: Bashaw: Music by Howard Bashaw as a soloist, and Prairie Brass: Brass Music by Roger Deegan as an ensemble player.

Ken was a member of the **NowAge Orchestra**, and a founding member of **Triceratops**, and of **MULE**, an experimental duo with composer and guitarist Dave Wall. He started the **Pergolesi Brass**, and collects music by Edmonton composers using the sometimes electronically enhanced resources of the solo bass trombone.

Ken heads the Edmonton Trombone Studio, is the Music Director for the Ritchie Trombone Choir, and is Program Director for the Edmonton Northern River Karate School Association.

Brian Jones began his professional career in 1968 when he joined the Edmonton Symphony. Further studies lead him to Los Angeles with Forrest Clarke and Earl Hatch. Brian performed with the UCLA and Pasadena Orchestras and won first prize in their Southern California Percussive Arts Society Timpani Competition. Summer studies included the National Youth Orchestra and three summers at the Music Academy of the West in Santa Barbara. In 1973 Brian joined the Cape Town Symphony Orchestra. Besides the large symphonic repertoire performed, Brian also performed regularly with the opera and ballet orchestras. In

1975 Brian returned to the Edmonton Symphony as Principal Percussionist.

He has performed as soloist in the Milhaud Marimba Concerto, Concerto for Percussion by Allan Bell, and the Bartok Sonata for Two Pianos and Percussion in its symphonic version. Many of Brian's students have become professional musicians across Canada and the United States.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After three years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the D.M.A. in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout the province. She is a contributor in two volumes of the Teaching Music Through Performance in Band series, which profile wind literature for all levels of instrumental instruction, published by GIA.

Originally from White Rock, British Columbia, **Howard Bashaw** is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Dr Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. Recent works for ensemble include saxophone and piano (William Street and Roger Admiral), the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Société de musique contemporaine du Québec, a concerto for the Hammerhead Consort and the Edmonton Symphony Orchestra, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for solo piano were premiered by Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage), Corey Hamm (Preludes Book 1), Haley Simons (Preludes, Book 2) and Barbara Pritchard (Hosu). Selected by the performers, his piano music has occurred in both national and international piano performance competitions.

Dr Bashaw is a member of the Canadian Music Centre.

Mark Hannesson began his musical life as a trumpet player in Winnipeg, MB. Experiences range from jazz to rock and classical to hip hop. He completed a Bachelor degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw.

He is presently a doctoral candidate in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective.

His musical output is divided evenly between works of electronic media and that for acoustic instruments with a focus on integrating the two. Works of his can be heard on the CEC compact discs *Cache 2000* and *Discontact III* and on the Boreal Music Society (BEAMS) compact disc *Unsound* as well as on the Sonus website.

Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition *Queezinart--hocket in a blender*; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece *HWY 2*. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

In 2007 Andriy Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of Plexoos Ensemble.

Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta.

Upcoming Events

April

22 Tuesday, 5:00 pm

Hear's To Your Health

Jasmine Lin, violin

Marina Hoover, cello

Patricia Tao, piano

Rachmaninoff Elegiac Trio No. 1

Schubert Trio in B-Flat Major,

D. 898

Foyer, Bernard Snell Auditorium, Walter

MacKenzie Health Sciences Centre,

University Hospital

Free admission

24 Thursday, 8:00 pm

Visiting Artist Recital

Jassen Todorov, violin

William Corbett-Jones, piano

Mozart Sonata in B Flat, K 454

Szymanowski Three Paganini Caprices

Ysaye Solo Sonata No. 5

Ravel Sonata

General admission at the door: \$10

Free admission to University of Alberta

staff and students

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. For verification of concerts and events, please visit our website: www.ualberta.ca/music or call 492-0601 to confirm concert information

